A V AIDS IN COMMUNITY DEVELOPMENT

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EDUCATION
FOR
BETTER LIVING

A. V. Aids in
Community Development

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FOREWORD

Problems involved in community development require effective means of communication to tackle them if the community which is mainly responsible to give rise to them should understand their nature and offer its wholehearted cooperation in finding a solution. Communication, whether it is through word of mouth or through pictures, must be established with understanding and feeling for the human material with which the social worker has to deal. With this object in view, an attempt has been made to give the necessary background for conducting programmes necessitating the use of communication media of various kinds, including the ones which are comparatively inexpensive and could be obtained without much difficulty.

Communication media of traditional type, which appeal to the masses and are understood by the majority of the illiterate and neoliterate masses in the rural areas cannot be dealt with in full details in such a brief account of the modern audio-visual aids, but it is hoped that this monograph will serve the purpose of acquainting the uninitiated with the basic principles of communication and how to make it intelligible to rural population. Audio-Visual Education as applied to academic teaching is somewhat different from the methods of communication adopted to adult education, both intra-mural and extra-mural types. Yet, when one thinks of the programme for making the whole community well informed on all aspects of good living, knowledge about the audio-visual methods of teaching becomes invaluable in spite of the inherent difficulties experienced by those who want to make use of it in a full measure. No single individual however enthusiastic and well equipped he may be for the social work requiring use of communication media, can hope to achieve desired results without the necessary knowledge about the technique of production, programming and use of such media. If the present monograph succeeds in giving this information to needy social workers for this purpose, our efforts will be fully rewarded.

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What is Community Development ?

To appreciate, even to understand, the role of audio-visual aids in Community Development we must first understand the concept of Community Development itself.

The concept of Community Development was born of the same social forces which have given this century, with many other names, the title of 'the century of the common man'. Every man today whether on this or that side of the already shattered iron curtain is socialist at heart; and all governments be it an Eastern European Peoples' Democracy or the British Conservative Government, swear by the 'Welfare State', which a Community Development programme is designed to help bring about. This concept is, therefore, essentially progressive, non-political (in the sense that peoples and parties with different cultures and ideologies have Community Development programme); it is all-pervasive, both rural and urban.

In more specific terms Community Development "has come into international usage to connote the processes by which the efforts of the people themselves are united with those of the governmental authorities to improve the economic, social and cultural conditions of communities, to integrate these communities into the life of the nation, and to enable them to contribute fully to national progress (Unesco)."

There are two basic points that emerge from this definition:

(1) that a Community Development programme is not a governmental programme alone. The efforts of the people themselves for whose benefit such programmes are intended must be combined with the efforts of the State. In fact it would be the failure of a Community Development programme if it remains nothing more than a governmental programme and fails to create local leadership and enlist local cooperation.

(2) that a Community Development programme is a comprehensive programme touching at various points of community living—economic, social and cultural.

This brings us to the important point of supporting and auxiliary services which work for the composite Community Development programme. The main supporting services of a Community Development programme are: Fundamental (or Social) Education; Agriculture; and Health. In particular cases and situations there may be additional supporting services like Cooperatives, Home Science Extension, Panchayats, etc.

Audio-visual aids are a technical service (as distinct from a supporting service) of Community Development: they are the tools and instruments by the use of which Social Education, Extension and Health Education programmes and thereby the total programme of Community Education is enriched and made effective. This relationship between audio-visual aids and Community Development with its various supporting services should be properly understood at the very outset.

One last point should also be made clear. Community Development is not merely learning of alphabets or improving agricultural skills; it is not only 'a pursuit of practical improvement'; it is much more than this—progressive, intellectual, creative.

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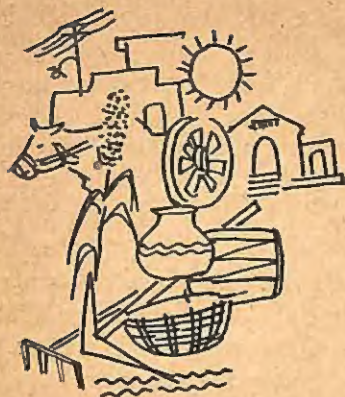
The Complexion of Community Development Programmes

For the simple reason that communities all the world over are not the same, programmes for their development will have to be different, and will be differently conceived and planned. Consequently, a Community Development programme will mean different things to different people. In a developing country, like most of the countries of Asia, it may lay stress on liquidation of illiteracy and popularization of better and scientific agricultural methods. In technologically and industrially advanced countries literacy and better farming methods may not figure at all in Community Development programme. In USA, for instance, 'teaching tricks to pet dog' may be, and is, an item forming part of Community Education of certain adult groups, in Sweden 'bringing music and painting' to the common man is included in the Community Development programme. In many European countries, again, the Community Development programme is concerned mainly with providing new links to the new urban communities, helping them adjust themselves in the face of new social facts and points of view; providing wholesome creative activities for their leisure time and guarding them against the misuse of the modern mass-communication media.

In India, the Community Development programme is mainly and manifestly a rural programme, so much so that urban populations have almost been neglected. This is understandable because most of the Indian people live in villages, the farming methods are primitive and productive skills mostly out-of-date. In fact the improvement of agricultural methods for greater food production are a matter of life and death for the Indian sub-continent with its progressively inflating population figures.

Not only that the complexion of Community Development programmes has to be different with different communities, but also the methods of Community Education, and the agencies and institutions of Community Development have to be different in different countries and communities. In Czechoslovakia it is the puppet theatre that the nation's genius has devised for its own education; in Canada it is the Radio Forum; Drama in Ghana, the Folk High School of the Danish people are examples of how different media and institutions are selected and galvanized to serve the needs of a particular social and cultural climate.

In India the Community Development programme is organized through the Community Development blocks and is carried wholly on the slender shoulders of an all-purpose village-level worker. The movement of Community Development in this country is comparatively new, has been too fresh for any dispassionate analysis, and it is too early to say how far the Community Development block as an agency of Community Development has been a success. It can, however, be said without any fear of contradiction, and it is a sad fact, that the Indian Community Development workers have not so far been able to devise a national method of Community Development, something from its folk media, something of immediate relevance and kinship to the indigenous culture. May be this will soon be done, for the pointers to the right path are both clear and persistent.

Problems of Working with Adults

There hasn't been much of research so far in the field of working with adults. Research in the specified area of the use of audio-visual materials in the Community Education programmes is even more scanty. A Social Education or a Community Development worker, however, has a rich fund of experiences of other workers in the field to draw upon. Some helpful suggestions would emerge from their study.

Community Development workers are apt to use with adult groups the same methods of teaching and instruction which are used with school children in classroom situations. Whereas it may be desirable to do so in certain cases, such as, in literacy classes—at least till research in the field has provided new methodology—the same methods cannot always be employed with adult groups in all teaching situations. An adult group, it must be understood, is not a 'captive' group as a classroom group is, and this is a basic difference between these two types of audiences. You can control and order children but you cannot do the same to adults. Again, a child is raw, and is learning and assimilating at all the points of his personality; it accepts your superiority. An adult is different. He is a person who has already learnt many things, maybe is able to teach a thing or two to the Community Development worker himself. He may be ignorant of certain health habits and of newer productive skills but he is not unintelligent. He does not want to be talked down to.

Characteristics Of The Adult Mind

Anthropologists and social scientists attached to Community Development teams working in various parts of the world have analysed some general characteristics of the adult mind, those being: conservatism, superstitions, scepticism, dogmatism, inhibitions and taboos and a mental inertia. Also, older adults (since in village communities wisdom is associated with age) find it difficult to accept the position of 'being taught'. There would even be a general apathy to learning for lack of incentives to change the conditions in which they have been living for decades. They may be poor, but are well-adjusted and happy beings. Adults especially in the villages of developing countries of Asia and Africa need also some recreation which they never have had before.

With these facts in the background a Social Education or a Community Development worker could launch his programme with a measure of confidence; special methods peculiar to the local needs of groups, he will, however, have to devise for himself.

Some Suggested Approaches

Gilding the pill is perhaps an essential feature of an evening's programme in a village and audio-visual aids are best suited to do this for the Community Development worker. In many Community Development programmes workers generally begin with a Tarzan film to bring the audiences together and make them sit through the programme and take the message.

The message itself has to be made *simple* for the group. The adult is not unintelligent but he is not sophisticated either like a citizen of an 'A' class city. The message has to be made understandable to him. For instance, 'Build Better Homes', is not of any significance to village audiences in India who won't understand what a good home is, whereas 'Boil Your Water Before Drinking', on the other hand, is simple and understandable. Complex messages like the one cited earlier should, therefore, be broken into simpler messages—'Have Smokeless Chulas', 'Do Make a Soak Pit', 'We Must Have Air and Light', etc.

In Health Education programmes the workers may have a lot to talk and do about diseases and bad health habits. It is well-known that the ignorance of villagers in health matters is abyssmal. A worker in his enthusiasm shouldn't, however, frighten them out of their wits about TB, Cancer, Smoking and Drinking. The approach should not be *alarmist* but half-serious, half-playful. If you keep on frightening them they would stop listening to you.

It is, of course, necessary that the teaching aids or materials used are such that would not violate the social values that the audiences hold dear, or disturb the cultural patterns to which their lives conform. This needs continuous alertness on the part of a Community Development worker for this is relevant on account of a general lack of indigenous teaching materials. A mistake in this direction might even make the audiences aggressive.

About half of the population in any community would be female—a very matter-of-fact statement but extremely significant from the point of view of Community Development work. It is absolutely necessary that the Community Development worker does not neglect the female population in the villages while planning programmes or approaching Community groups. The well-known Rajput Chivalry on the battlefield was sustained, not in a small measure, in their homes, for the Rajput soldier did not dare come back home defeated to face his bride. A modern example of 'social' chivalry is found in a report of Community Development work in Nigeria under a Unesco Associated Project where women threatened to desert their husbands if they continued to be illiterate. Such mischief, I daresay, the Community Development worker should everywhere repeat !

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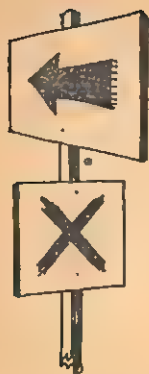
Audio-Visual Aids— their Advantages and Limitations

In an earlier section of the monograph it was stated, 'Audio-visual aids are a technical service of Community Development programmes; they are the tools and instruments by the use of which Social Education, Extension and Health Education programmes and thereby the total programme of Community Education is enriched and made effective'. Audio-visual aids are, by definition, those tools and devices by the use of which communication of ideas between persons and groups in various teaching and training situations is helped. These tools of Communication or the audio-visual aids as they are called are many, such as films, filmstrips, T.V., Radio, transcriptions, pictures, models, excursions, demonstrations, etc., etc. Their basic contribution to a teaching or training situation consists primarily in substantiating the oral or the written word with concrete pictorial symbols and aural accompaniments.

Ultimate understanding of ideas hinges around a correct perception of the elements of the situation involved. Perception is an awareness of things, the mental assimilation of the outside objects and ideas. The audio-visual aids present multi-sensory experiences and structure our perception more clearly and quickly. By putting something concrete in the hands of a learner, or by presenting in the form of a visual aid, something that will enable him to enter actively into the learning situation, and auditory, visual, oral, tactual and muscular sensations unite in a drive, we find a better picture of the conceptualization of the problem.

Audio-visual aids are the media of communication, the situation when some message is to be made common to both the sender and the receiver which may be an individual or a group. We term these aids popularly as audio-visual, since about 85 to 90 percent of the signals or sense-stimuli enter our perception through the eyes and the ears. Audio-visual aids basically contribute towards the enrichment and fulfilment of experiences. So in order to define the type of A.V. aids we present them in the form of a cone of experience as advocated by Edgar Dale.

Audio-visual aids have been classified by different writers on audio-visual methods in various other ways. Sometimes they have been divided into two major groups from the point of view of whether or not they are machine-driven. Others have divided them in 'aural', 'visual', and 'audio-visual' categories depending upon
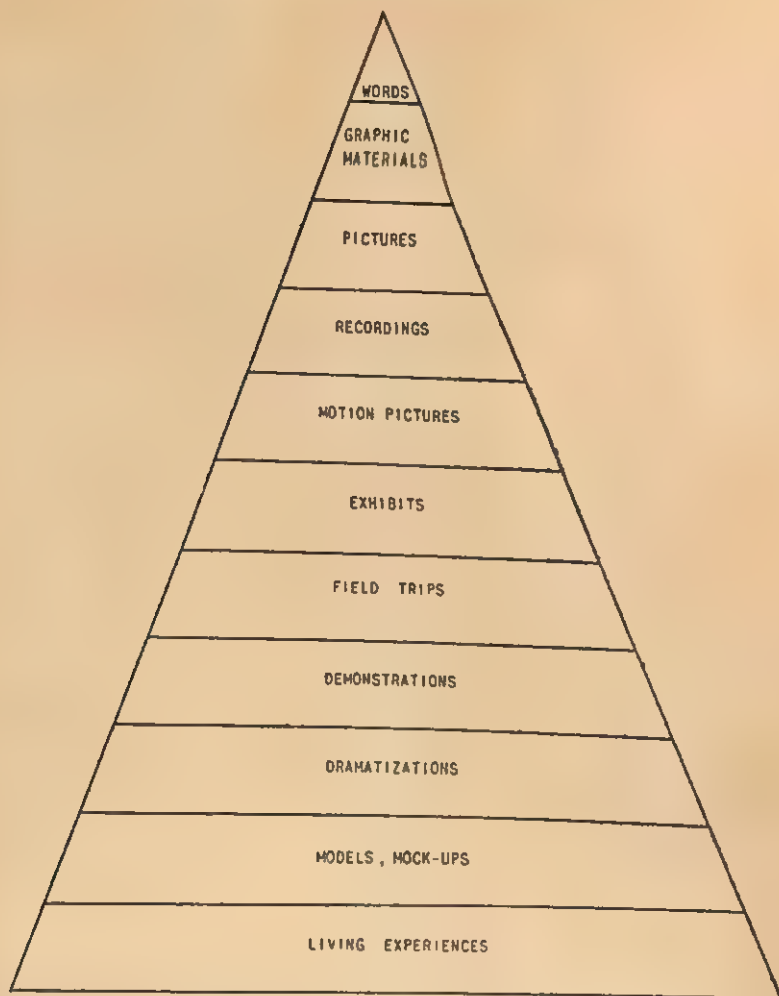
whether they make use of sight, sound, or both sight and sound. All these classi-
fications are, however, useful only in a limited sense and correct only from a specific
point of view. We have, in this brochure, divided them into groups from the point
of view of availability:—

(1) Cultural and Folk Media; (2) Inexpensive and simple audio-visual aids;
(3) Three-Dimensional Materials, (4) The Mass-Communication Media which may
not be available to all Community Development workers working in far-flung areas
of developing countries.

Audio-visual aids, it must be understood, accomplish nothing by themselves,
they have no existence outside of the teacher or the instructor. On the other
hand, it depends upon the teacher or the instructor to make them play their role

in a teaching situation. Again, no one aid is better than the other. Certain situations would be adequately explained by the use of model while in other teaching situations the use of the film may be a better way of communication with the audiences.

The use of an audio-visual aid is further restricted by way of its availability and cost. A Social Education or a Community Development worker has to use the aid that he can afford and which can be readily available to him. Sometimes maybe, he is able to lay his hands only on the second best and not on the aid that would have been ideally suited to his particular teaching situation. But that won't be an educational calamity any way. The idea is that the instructor should use the aid that is available and use it effectively.

It is also not necessary that audio-visual aids must be used in one and all Community Development situations. Their use in a teaching or training situation is not necessarily a measure of effective communication of the message. Audio-visual aids should be used when it is necessary to use them; when they will serve some definite educational ends. Also it is not necessary to use one audio-visual aid at a time—a film or a chart, or a poster. Sometimes it would be good, even necessary to use the various aids in conjunction with one another. The ideas included in a particular film may have to be studied over again by the use of a filmstrip or a chart or a working model.

Audio-visual aids in a country like India where the Social Education or Community Development workers have to deal with illiterate masses have a very important use. For the success of the democratic set-up the Indian people, more than 80% of whom are illiterate and live in the villages, must be educated in the ideas of citizenship. Also they must be helped to make their lives better—economically, socially and culturally. This means teaching the villagers new skills, new ideas, new behaviour patterns. And the only thing that can break the barriers of language and literacy is the picture—which is a universal language—and the concrete symbol which the illiterate villager can easily understand.

The idea of the picture being a 'universal symbol' also needs to be qualified: 'the neo-literate has in fact as little experience in looking at pictures as he has had in reading and may have as much difficulty in understanding the one as the other.' It is, therefore, necessary that the pictorial symbols in charts, posters, filmstrips and films etc., used in Social and Community Education programmes are realistic and are not made vague and complex for the sake of interesting angles.

The advantages and the limitations of the use of audio-visual aids in a teaching or instructional situation can be appreciated through an understanding of the process of communication itself. In other words the use of audio-visual aids must be considered in the perspective of the larger problem of 'Communication research', communication procedures and problems. It is not within the scope of this brochure to describe or summarize all up-to-date findings of communication research but the Community Development worker must be made familiar with the basic facts and procedures if he has to make any use of audio aids in his day-to-day work.

An instructional insituation in Community Development area would consist of three main stages:

(1) Selection of an idea and preparing the audiences to receive it. Selecting the idea means a knowledge of villagers' needs and interests and this in turn implies a base line sociological survey. Villagers are not interested in ideas or skills which do not *directly* touch upon their lives and which, specially in the context of the Indian conditions cannot be interpreted in terms of economic incentives. This stage will also include a hunt for village leadership both for planning and implementing programmes at the village level.

(2) The second stage is the stage of communicating the message—making yourself understood and here is where audio-visual aids come in. For instance, while talking of the newer methods of rice cultivation, the Community, Development worker can show a film depicting the details of the new method; while talking of fertilizers he could again show a film on how the use of fertilizers meant a bigger harvest; talking of a newer, more efficient plough he can show a model or can even give a demonstration of its use. This means that he can supplement his oral talk with concrete symbols and can create real purposeful learning situations through the use of audio-visual aids and methods.

(3) The third stage means the assimilation of ideas by the audiences, and translation of these ideas into Community action. Herein the personality of the worker comes into full play—audio-visual aids cease to play any part. .(Even at this stage audio-visual aids may sometimes be used for summarizing or revising important points but this is not a *basic* function of audio-visual aids which are essentially vehicles for the communication of ideas). The worker at this stage has to ensure the assimilation of ideas—he has to talk about the film he has used; the ideas he had intended to communicate; he has to ask questions, clarify misconceptions, encourage discussion; and thus has to contribute to the building up of a common group experience. Finally, he has to ensure that the group does not remain at the discussion stage but that Community action results from the discussion. This indeed is the touch-stone of any successful Community Development programme. If community action has not resulted the Community Development worker with all his aids and tools has been churning muddy water.

Some further ideas in regard to the use of audio-visual aids in Community Development and Education must be clarified. The first point that must be emphasized is the necessity of guarding against audio-visual aids from becoming independent of the human educator whom they are intended to assist. That would be an unfortunate day when like the miscreated Frankenstein audio-visual aids become independent of its master, the teacher or the instructor. The results can easily be imagined.

Another important point: that the use of audio-visual aids does help in explaining a mechanism, or a relationship, or enriching an experience but audio-visual aids stop short of building concepts which are necessarily abstract. The

teacher or the instructor after having used the aid must generate the process of 'concept building'. It was observed in Social Education programmes in the U.S.S.R. where the teaching of simple arithmetic formed part of such programmes that the concrete symbols used stood in the way of abstract thinking and hindered the progress of adults who were learning arithmetic in the Adult Education classes. This is a real and serious danger which the audio-visual enthusiasts might over-look.

Finally, audio-visual aids do not make teaching and instruction *easy* for the instructor. The use of audio-visual aids would no doubt make teaching real, significant, rich with meaning and hence as a total result more effective but it is difficult teaching. It requires at the hands of the teacher or the instructor a greater effort, for the worker could be called upon to study the aid himself, preview it, if it is a film, prepare his audiences, present it and follow it up.

And in terms of work put in, it is doing much more than delivering a mere lecture, though fortunately, it is also doing much more in educational terms.

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The Need and
Importance of Simple
and Inexpensive Aids

With the availability of a vast gamut of audio-visual aids for school instruction and formal education the Social Education and Community Development workers are faced with the problem of selecting the appropriate aids for their spheres of communication. Obviously, the formal and informal contents of education will not have exactly identical physical and psychological conditions of work. A really effective aid in the classroom in a particular area of the curriculum may not help to achieve the desired goals in an adult audience.

A forceful aid must attract, hold and involve the people. It should be as simple as the village folk for whom it is intended. The simple and inexpensive aids serve this purpose adequately and very conveniently. Films, filmstrips and the projected images on the screen appear to be alien to the cultural setting of the villages. The villagers may indulge in them as a pleasant pastime, regarding them as media of entertainment for the cosmopolitan and urban communities. Community Development and Fundamental Education should basically have specially designed teaching aids that fit adequately into the situation in our villages. There is a dearth of good films and filmstrips specially designed for the village audiences. The distribution and utilization services for such aids are woefully poor and not well organized. The audio-visual mobile units are too costly and they cannot visit a community quite frequently to create an impact. Moreover, proper physical and mechanical conditions for the operation and use of more complicated technical aids do not yet exist in our villages.

The village-level workers want such aids as can be carried, displayed and stored with ease. The simple and inexpensive visual materials, like posters, charts, photographs, flannelgraphs, etc., meet the basic challenge of the situation. Many a Governmental agencies and private sources have published such materials. In certain cases, the village-level workers have to exert a bit to procure or purchase such materials.

Basic essentials of these aids

These aids should be based upon the felt needs of the people, and should be directly related to the cultural practices of the region, not out of touch with reality.

They should enable the villagers to identify the situations pictorially depicted by them with their inherent ease of utilization under all circumstances; the field worker could be able to unleash thinking and action incertain beliefs and customs which hinder progress and general well-being.

Apart from different Governmental agencies some private publishers are also producing these aids. The social worker and the maker of these visual aids can evaluate and reorientate them very often for subsequent productions.

Effectiveness of simple aids

Delegates to the Unesco Regional Seminar on Visual Aids in Fundamental Education and Community Development in South and South-East Asia (New Delhi; 8th to 27th Sept., 1958), jointly agreed on the basis of their personal experiences that simple visual media 'do render, exceptional, specific and irreplaceable service' in Fundamental Education. These aids provide the common means to surmount the barriers of illiteracy. They reach out to the remotest corners of the village. They serve as new tools in the hands of the village educator to modify the attitudes and beliefs of his audiences. At times the enterprising, enthusiastic and partially literate members of villages can become part-time educators by using these aids independently. They serve as the cheapest media for self-education. Simple aids with realistic visual contents are easily accepted and admired. Hence they motivate and stimulate thought and action and thus create proper psychological props for social education.

Classification of simple aids

The simple and inexpensive aids, specifically meant for Community Development, can be conveniently classified in three broad categories of Graphic aids, Display-boards and Printed and Pictorial literature as under:—

(A) *Graphic aids*:
1. Photographs and Pictures
2. Flash cards
3. Posters
4. Charts
5. Diagrams
6. Graphs
7. Maps
8. Cartoons
9. Comics

(B) *Display boards*:
1. Black Board
2. Flannel Board
3. Bulletin Board
4. Magnetic Board
5. Peg Board

(C) *Printed and Pictorial literature*
1. Broadsheets
2. Leaflets and Pamphlets
3. Flip Books.

GRAPHIC AIDS

Graphics are instructional materials conveying meaning mainly through relatively highly conventionalized symbols that are nearer to reality perceptually than verbal symbols and relatively farther from reality perceptually than pictures. They indicate materials which illustrate facts and ideas clearly and forcibly through

a synthesis of drawings, words and pictures. Graphic representations in the form of visual aids bring some elements into bold relief and eliminate or subordinate others.

Main characteristics of these aids are:

Vivid clarity, forceful description, effective representation and emotional impact.

Underneath is a brief introductory analysis of these aids:

1. **Photographs and pictures:**
    A realistic representation of reality.

2. **Flash Cards:**
    A series of pictorial materials, small uniform cards, with some verbal explanations, designed to develop a story or a concept.

3. **Posters:**
    A pictorial device designed to attract attention and communicate a story, fact, idea or image rapidly and clearly.

4. **Charts:**
    A systematic arrangement of facts in graphic or pictorial form, a graphic presentation that summarizes, compares or contrasts in explaining subject matter.

5. **Diagram:**
    A figure or drawing made to illustrate a statement or to facilitate a demonstration.

6. **Graph:**
    A diagram for presenting data, making comparisons and depicting relationships.

7. **Map:**
    An accurate representation in a diagrammatic form of the surface of the earth or of some part of it, drawn to scale.

8. **Cartoon:**
    A symbolic line sketch, usually a drawing, intended to convey a message or point of view about things, events or situations.

9. **Comic:**
    A form of cartooning in which the same cast of characters enacts a story in a sequence of closely related drawings designed to entertain.

PHOTOGRAPHS AND PICTURES

Photographs and other types of still pictures, simplest of all aids, are specially suited for teaching illiterates. They are easily understood by the learner in spite of language differences. They speak the universal language by representing the reality that is a common denominator of the experiences of the community.

Pictorial materials compel attention and help build attitudes. They can be safely put in the hands of the villagers and they can derive meaning from it easily. Their importance and role in Community Development is being recognized. More than 1600 Community and Information Centres were supplied with photographs of topical news and cultural value for display (Report—1958-59, Ministry of Community Development and Cooperation). Good photographs highlight an action and catch the feelings and emotions of the people. They should be bold and clear in composition. A series of pictures preserve a record of project that is to be conveyed to others. Photographic records of results from the demonstration will be extremely useful for work in other villages where demonstrations are to be organized.

Pictures should be serially arranged to develop an idea, information or a story. The social worker can easily cut pictures from illustrated magazines or can obtain from commercial concerns or governmental agencies. A detailed file with many envelopes containing series of pictures on different topics can be developed. For better visual impact the pictures can be mounted on thin card board or card board pieces. A convenient way to use them is to put them on a bulletin board. They will also create a good visual impact if used, during discussions and demonstrations, on a flannel board, to be described later on.

The first and the foremost method of approaching and influencing the village people that a gramsevak can naturally adopt in extension work is the 'direct contact' method. He has to start his work of disseminating knowledge through face-to-face relations with the people individually and in groups. In such preliminary situations photographs and pictures are the most convenient visual aids. All people love to see photographs and pictures. The rural people will become attached to such workers who use these effective tools of teaching.

FLASH CARDS

There are a large number of situations, while talking to adults, where flash cards serve as the most convenient aid to bring an idea home. By presenting a systematic set of flash cards, the steps in a method demonstration or the preventive measures against a disease or improved cultivation practices etc., can be drilled into the minds so that they may not be forgotten. In order that the illiterates may not relapse into their age-old practices, the communication of new ideas requires repetitive study methods, drill work and review of the discussion or lecture. Flash cards supply an easy and simple medium for the same.

Flash cards are small compact cards, made out of card board, card paper or any other thick material. A convenient and popular size is 10″ by 12″. These are flashed before a group turn by turn. The pictorial contents, presented in a series, are easily recognized by the groups. These are best used in conjunction with other training aids, such as posters, pictures, etc. The use of flash cards for prolonged period of discussion or talk becomes boring and so such a practice should be

avoided.   Flash cards on a variety of convenient topics in agriculture, health, etc., can be easily prepared and developed by the Social Education workers themselves.

POSTERS

Posters   as   a   medium   of   visual   information   have   reached the greatest heights all over the world. Millions of posters are being distributed by business concerns, private enterprises and governmental agencies.

Posters either advertise and sell an idea or convey a message to educate. In both these cases they are pointed towards the masses. People remember something that they see longer than something that they hear.   Thus the role and impact of posters in social education and community development is paramount. The Ministry of Community Development and Cooperation, the Central Health Education Bureau, the Directorate of Advertising and Visual Publicity and other agencies in India are producing posters for mass communication in enormous quantities.

Posters have to serve as an instantaneous aid, flashed across the minds of the people who pass by the place where a poster is posted. They are intended to motivate people to action by repeated reminders. As such they do not stand alone, they must be linked with a campaign in the villages. They should depict some rural theme, suited to the local requirements. They should emphasize some aspect of

everyday living. Only then the poster will stop the hurriedly passing person, convey the message upon him quickly and arouse him to action.

Posters are a simple graphic interpretation of the greatest possible impact. As an advertising medium they arrest the eyes and the minds; they remind the public of a message. Posters generally contain three main divisions. Through the medium of striking forms and brief captions, firstly they announce a purpose, secondly they set conditions and thirdly they recommend action.

Chuk Thorndike (*The Art and Use of the Poster*, The House of Little Books, New York) points out five rules which can be used to guide anyone in the creation of a poster:

1. The theme or idea.
2. Psychology of presentation.
3. Wording.
4. Composition of design.
5. Colour arrangement.

The more original and clever the idea, the bigger the popular appeal. The presentation should be either highly positive or decidedly negative. There should be no confusion or two opinions about the message. It should contain as few words as possible. The main slogan or idea should be depicted in not more than five words. The composition or arrangement of the elements of a poster is very important. This can make or mar its effectiveness. A good poster must contain dramatic pictures that will attract people. Effective use of colours makes the poster attractive.

In the highly developed technique of poster designing, sometimes the verbal or written text is made more prominent than the pictorial expression. This is distinctly alien to the specialized form of posters for illiterate adults or neo-literates. Here the poster is conceived in terms of illustrations first and then in terms of words. The picture itself should tell the story without the use of words. A crude test of the efficacy of a good poster is that even without the worded captions it should convey its theme by means of its illustrations. These become clear even to a casual observer. A good poster, because of its dramatic and impressive presentation, captivates the eye regardless of the message or pictorial content. In addition to enlisting attention, it satisfies the viewer emotionally and aesthetically. His eyes will return to it involuntarily. The message of the poster will be critically analysed by the viewer and it will tend to motivate him to act accordingly.

Posters have a lasting value in social campaigns like malaria eradication, family planning, etc. Posters should be prominently displayed on bulletin boards in community centres. These should be liberally referred to at all occasions. Posters provide a convenient and handy basis for starting the use of visual aids in social education. By way of a reference to some of the salient posters produced in India by governmental agencies, underneath we suggest some of these:—

(a)   Produced by the Directorate of Advertising and Visual Publicity, Ministry of Information and Broadcasting, Government of India, New Delhi.

1. Family Planning will solve the problem.
2. Planned Family—Happy Home.
3. Seek your Gram Sevak's help for Better Farming—Community Development.
4. Service Cooperatives—mean greater benefits, speedier progress.
5. Handloom Fabrics.
6. Children Look smart in Handloom Fabrics.
7. Metric Measures for Simplicity and Uniformity.

(b)   Designed and Published by the Central Health Education Bureau, Directorate General of Health Services, Ministry of Health, Government of India, New Delhi.

1. Examination takes time—Please be patient.
2. Prevent Diphtheria and Whooping Cough by Timely Immunisation.
3. Eradicate Malaria by Spraying.
4. Handicapped children must be helped.
5. Help Eradicate Malaria—Get Blood tested for all fever cases.
6. Our Children need Healthy Recreation.
7. Drink more Milk for Health.

Making Your Own Posters

Keeping in mind the basic points discussed above, an intelligent and resourceful Community Development worker can make his own posters.

Decide upon a theme or idea related to a problem in Community Development. Analyze the idea and choose its basic essentials. The visualization of the idea to be depicted in a poster is very important. Prepare some rough visuals or thumbnail sketches of the design. In this rough preliminary work, try to arrange the materials, basic to your layout, in various ways. Decide a style of lettering which should be bold and simple. As far as illustrations are concerned, sketch easily recognized silhouettes; simple shapes and details. You can easily draw symbolic, silhouette-type figures. A little of practice will also enable you to draw stick figures.

The power of colour is far-reaching. It breathes a soul into your poster. Speaking of the colour element in the poster, Tom Eckersley (*Poster Design*: The Studio Publications, London) says, 'Each colour individually can move us with its own power of suggestion. Blue can suggest space, mystery or coolness, according to the depth and intensity in which it is used. Yellow can stimulate or depress. Red will cheer or excite us, and green can soothe or fill us with dread. White is probably the most important colour. It should be used as part of the design and within the design'. Like the trial method, we suggested earlier for layouts, try different colour combinations before making a final choice of colours. Now you can finalize your poster. The minimum size suggested for it is 20″ by 30″.

Sometimes you cut drawings or photographs from newspapers and pictorial books. Paste or enlarge them, according to your requirements on a card paper. Paint other details like background effects, landscape, etc. This way too you can develop a poster.

CHARTS

Charts bring fascinating and interesting experiences into a community. The world of abstract phenomena comes into focus for them. When appropriately used for community education, charts make learning experiences more vivid and offer the villagers an opportunity to study various aspects of our environment at a close range. Charts for social education are used for the following purposes:

(i) To present materials symbolically.
(i) To summarize information.
(iii) To present abstract ideas in visual form.
(iv) To show how something operates.
(v) To show the size and placement of parts.
(vi) To emphasize relationships.
(vii) To make facts and figures clear and interesting, and
(viii) to show development of structures.

Charts afford various possibilities of their being used with other aids for clearer and more effective communication. A chart used with a complex model will make the information clear.

Charts can be of various types. Genealogy or tree charts show developments resulting from a combination of major factors. Flow charts show functional relationships. Tabular charts show sequence of relationships in tabular form. As distinct from the classroom charts, the charts for Community Development have got to be very direct and pictorial. These are a specially designed variety of charts meant for illiterates or neo-literates. The main theme is highlighted with the help of pictures and sketches. Some important types of charts which, we feel, have a future in community education are: Story-telling charts, factual-data charts and iso-type charts. For example, in the form of story-telling charts we can show how a disease spreads, how it effects people who catch it and what preventive and curative measures we should adopt. Factual-data charts can compare the uses of different types of manures with different yields from them.

Iso-type charts present pictorial statistics. They are a popular variation of the bar-graph principles, where pictorial symbols are used in place of bars. Iso-types are symbolic pictures to which adults respond with interest. In these charts specific quantities or values are assigned to each pictorial symbol. Different amounts are represented by repetitions of these symbols. Iso-type charts are useful in depicting the distribution of different crops and commodities that a villager would want to know. They can be used with result demonstrations where the purpose is to show how new and improved practices can produce better quantitative results than the traditional village practices.

Making Your Own Charts

The steps analysed for making posters should be borne in mind while referring to chart making. Here are some other points to be taken care of while preparing charts for illiterates:

(i) In case of recognition of a real object, use a photograph or a faithfully correct drawing.

(ii) All labels should be horizontal.

(iii) The pictographic symbols, which are used in quantitative or statistical charts, should be highly simplified and easily recognized familiar silhouettes.

(iv) The information contained in the charts should be limited.

(v) When comparing quantities by means of pictorial charts, vary the number of symbols not the size.

It will be convenient for a social worker, if he develops a file of pictures, newspaper cuttings, and other graphic materials that he can utilize in chart making. Here are some available resources for chart construction.

(i) Pictorial, diagrammatic and allied graphic contents and cuttings from newspapers, magazines, comics and other discarded booklets.

(ii) Pamphlets and pictorial display materials from Embassies, Tourist Information Centres, etc.

(iii) Advertisement materials from industrial concerns and other private agencies.

(iv) Sets of picture post cards and picture cut-outs produced commercially.

(v) Discarded advertising signs and other informative materials from exhibitions, museums and fares.

(vi) Wood scraps, fabrics (cloth remnants), plant leaves and fibres to give a 3-D touch.

(vii) Supporting materials—paper, card board, etc.

(viii) Lettering materials—speed-ball nibs, lettering stencils, etc.

(ix) Miscellaneous art materials.

While preparing a chart, be clear first about the concepts to be developed and the information to be depicted. Make rough sketches, illustrating your ideas, try different layout patterns and decide the combinations of colours. Finally transfer the sketched plan on to the chart.

DIAGRAMS, GRAPHS AND MAPS

Diagrams are useful in the training programme at various levels for clarifying information about some forms and structures like animals, machinery and buildings. These can be profitably used in social education groups. Diagrammatic representation whether in the form of chart or on the blackboard helps to elucidate many objects and situations. While demonstrating equipment and materials which are available and which the villagers can afford, we can utilize diagrams during 'method demonstration'. This will supplement explanations about various parts and their working.

Graphs and maps are displayed in Block Information Centres, some Community and Social Education Centres and are popularly used during exhibitions. Plan publicity programmes and social education campaigns have been making a liberal use of multi-coloured and attractive graphs and maps.

Bar graphs, a very popular variety of graphs, is especially helpful in portraying comparisons and contrasts regarding many topics. Production, sales, individual output, birth and death rates over different years, growth in the use of fertilizers, etc. can easily be depicted by means of graphs.

The wall-news-map can be a very effective programme tool if displayed and checked regularly in the community centres. Maps of convenient sizes can be regularly exhibited in order to elucidate certain social, political and cultural themes.

CARTOONS AND COMICS

Cartoon, as a symbolic line sketch uses humour, satire or ridicule in order to influence the community for or against the subject matter being presented. Before showing the cartoons, it is essential for the social worker to ascertain the related background knowledge of the viewers, in case the subject matter of the cartoon is to have a proper impact on them. If the minimum knowledge concerning the subject treated is lacking then it has to be developed before using the cartoon.

Cartoons have many of their characteristics in common with posters. They have a magnetic power of attracting the illiterate minds, if presented under proper conditions. Comics are built up by a series of cartoons. Comic books have a hold on child audiences. A great number of adults in western countries too indulge in them as a pleasant pastime. We should develop in our country, in different regional languages, picture stories in strip or pamphlet form. If some social problems are dealt with like this, then the potential of comics for social education is tremendous. Some adults have limited reading abilities. It is hoped that they will take to such pictorial materials very readily.

DISPLAY BOARD

A variety of display boards are available to the *gramsevak* to make an attractive display of the information to be communicated. The traditional blackboard, now known as chalkboard, still holds its own.

Blackboard provides the classroom educator and the *gramsevak* with a multipurpose and an easy means of illustrating difficult concepts. In community centres it facilitates group instruction. It is the cheapest aid since it furnishes a writing surface that can be easily erased to be used over and over again. By using coloured chalks, we can add variety and contrast in the materials. Use of colour will help us to emphasise the main elements of any demonstration. The material presented on the blackboard should be simple; all unrelated material should be erased.

Flannel board and Bulletin board have a tremendous future especially as visual aids for the community. We are going to describe them in the next section.

Magnetic board is a less common variant of the flannel board. This works on the principle of sticking small pieces of magnet to a metallic sheet. You can fix your pictures and light three-dimensional materials made out of paper, to the magnetic pieces and present them on the board. Peg board is perforated board for display. Here books and other materials can be displayed with the aid of special varieties of hooks that can be fixed in the holes. Except the blackboard and the flannel board, one advantage of the other boards is that the materials can be displayed on them for a long time.

FLANNEL BOARD

A flannel board is a flannel-covered flat surface. Flannel is stretched and then glued to a piece of plywood, masonite board or heavy cardboard. A flannel-graph, also called now 'Khadigraph', consists of a number of separate illustrations, prepared on cardboard, with sand paper strips glued on the backs. When these separate pieces of the flannelgraph are placed on the flannel or khadi, they stick to it.

Flannelgraphs are a very handy aid for the field workers. They can carry a flannelgraph kit with them while visiting cases for advice on family planning. Such a kit will consist of a piece of flannel which can be spread on the floor or hung from a support, such as an up-ended charpoi, at the time of demonstrations. The most important contents are the topical packages or envelopes containing cut-outs, sequence diagrams, numbered photographs, etc. These should help to compose an idea, develop a message or build an information. Relevant topics from the field of social education can be chosen and then analysed in the form of serial stages, each being depicted by a cut-out.

Special characteristics: (a) Elasticity of Exposition and Dynamic delivery of the message.

- (i) Step-by-step visualization.
- (ii) By a process of two-way communication, you can control the development of the idea in serial steps, not possible in a motion picture.
- (iii) You can compose the material to suit the special needs of the group.

(b)   Dramatic Elements.

- (iv) You can move the cut-outs and sequence diagrams, etc. to create motion.
- (v) You can create suspense by coming to a climax of the presentation and then resolving it.
- (vi) You can project your personality and the message with the help of words and pictures.
- (vii) It will enable you to attract, hold and stimulate audiences.
- (viii) You can show the size and placement of parts and can show how something operates.

BULLETIN BOARD

Bulletin Boards provide the cheapest and multipurpose nucleus for visual education. The bulletin board, as the name implies, is a place for bulletins, news items, announcements, multifarious items and visual displays that are of absorbing interest to villagers.
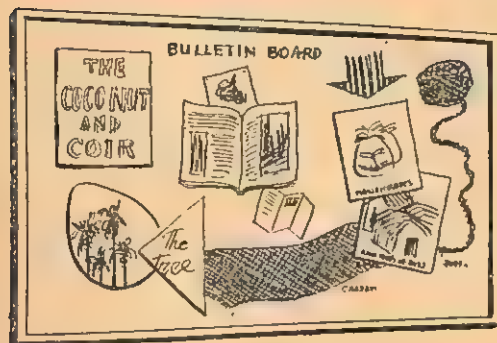
The purposes of the bulletin boards are:—

(i) To motivate and arouse curiosity in the villagers.

(ii) To display graphic and pictorial materials, possibly linked up with the contents of Social Education.

(iii) To introduce or summarize a unit of work, or to analyse a topic graphically.

(iv) To display work done by the Community Development Blocks.

(v) To display source materials on result or method demonstrations.

(vi) To provide basic means of general communication.

Construction and Location of Bulletin Boards:

(i) They should not be too small and thereby definitely limit the size of the display material to be used. Furthermore, if a board is particularly large and a variety of materials are displayed, the results tend towards confusion. The size will generally be controlled by the location and the usual volume of information to be conveyed. Usually the convenient sizes in practice are 4' by 4';4' by 6' etc.

(ii) Bulletin boards can be made of jute cloth, khadi cloth, soft wood, ply wood, fibre board or cellotex sheets. Cellotex sheets or Indian insolation boards are preferably the most useful medium. Colour may be added to it by painting it occasionally to brighten the community centre. It should be framed with wood about 2" wide, and placed on the wall about three feet from the floor in a well-lighted and easily accessible place. If it is fastened with hooks, it can be removed for use in many situations.

How to Arrange your Bulletin Board

(a) Choose and illustrate the headline:

(i) It should be large, easy to read from a distance, fairly brief, horizontal, colourful and contrasty.

(ii) Use either script or block letters. The former can be made of string, wire, etc. the latter of cut-paper, card board, wood, etc.

Arrange and illustrate the contents:

(i) Use illustrative materials that are eye-catching. Such as photographs, drawings, charts, maps, graphs, posters, 3-D objects, etc.

(ii) Match the arrangement and materials against the background. 'Shocking or intense backgrounds are hard to live with; colour must not dazzle or dance if it is to serve as background for acting and thinking.' Dale.

(iii) Compose the materials artistically, keeping in view the basic essentials of balance and continuity.

(iv) Use arrows, colours, interesting shapes to draw attention to special areas.

(v) Highlight the main theme by a catchy device. It may be an illustration, caption or text, or it may be the brightest or the largest item on the board.

Use Colour:

(i) Colours have functional aspects which heighten the reconstruction of reality and provide strong emotional and psychological effect, especially in the case of illiterates, since they are fond of colourful articles for their own person.

(ii) A jumble of colourful splashes are worst than none. They divide rather than unite. About three colours not counting the background are suggested.

(iii) Create an accent with pure colours and use shades and tints in the larger areas. Use warm and cool colours together for contrast. Warm colours, such as red, appear closer to the observer than do cool colours such as blue. In general, foregrounds should be warmer than backgrounds.

General Suggestions:

(i) Utilize various media of visual appeal involving attention-getting devices.

(ii) Mount the pictures and articles in pleasing coloured background in harmony with the rest.

(iii) Generally informational pictures are best mounted uniformally and arranged together.

(iv) High-light different areas by labels and titles.

(v) Questions and short statements arrest attention if placed near pertinent objects or pictures, in case of partially literate groups.

(vi) To create a dynamic effect, use coloured strings, or ribbons leading from the statement to the book or pictures placed on projecting devices artistically situated.

(vii) Use paper arrows in contrasting colours to differentiate different areas.

(viii) For an over-all artistic appeal, use flower arrangements and abstract designs, if possible.

PRINTED AND PICTORIAL LITERATURE

In some of the advanced countries where literacy is not so appalling a handicap in communication as in India, printed and pictorial literature on various problems connected with extension education, constitutes a major vehicle of information. Literature in the form of leaflets, pamphlets, flipbooks, bulletins, broadsheets, circular letters and books from mobile libraries will always be handy with the village communities. The social educators will not remain with them always. But their message in the form of printed and pictorial literature can be made available to them. These will be useful to the neo-literates or the literates. But their importance even at this stage of rampant illiteracy in our villages cannot be ignored. The literate persons in the villages can read out and explain to small groups of the: fellowmen, the contents of the leaflets or the pamphlets.

Popular leaflets, in social education, consist of a single sheet of paper foldu to make a four page piece of printed matter. The leaflet generally analyses one small job or one small problem. Pamphlets and bulletins contain many pages and treat various aspects in a given problem. Pamphlets should have plenty of illustrations. A 16-page, 2-colour, pamphlet with plenty of illustrations and pictures will attract more readers and will have a greater impact than a 32-page black and white essay. Such a printed matter will play a vital role in the major social campaigns for Community Development.

The Three Dimensional Teaching Materials

Need for the three Dimensional Materials in Communicating to the Illiterates.

Of all the A.V. materials, models, objects and specimens are nearest to living experiences. They are replicas or reconstruction of the real thing. They are contrived experiences where reality is altered or simplified for teaching purposes By adding the third dimension, they bring the reality nearer to the villagers.

The perception of the three-dimensional materials not only involves the senses of sight and hearing but also some other perceptor sensory mechanisms with nerve endings that respond to pressure, heat and cold, etc. They motivate the learner to touch it or even operate the materials. Thus they provide modified sensory experiences. They eradicate age-old barriers to communication fortified by prejudices, taboos, superstitions, traditions, etc.

Advantages in Mass Communication

1. In community development situations, it is not possible to take a group of villagers always to the actual situations under discussion. But a contrived situation, more realistic than the one displayed through graphic materials, can be recreated with the use of three-dimensional materials. Next to the real object, a model is perhaps the most effective method of communicating. It supplies realism, concrete elements such as colours, weight, texture, dimensions and thus enables the groups to see and handle materials under discussion.

2.   Models are on the lower-most rung of the ladder of communication—models, visual symbols, verbal symbols.   They stimulate interest, investigation and discussion.. Thus correct mental images are developed by the villagers and time is saved in the learning process.

3.   By adding the proximity of the third dimension, models create a sense of realism within the viewer and facilitate comprehension.

4.   Models reduce large objects or enlarge small objects or provide an interior view of objects and thus make them convenient for observation.

5.   Models edit the reality by removing the non-essentials and emphasizing the basic and fundamental parts.

Some Suggestions for Developing Three Dimensional Materials in Community Development Work

A. AGRICULTURE

Seeds   —Specimens of good and bad seeds of various crops preserved in small plastic containers.

Manure   —A correlated display analysing the various steps in the preparation and application of manure samples of some chemicals used for manures.

Irrigation—Models of various techniques of irrigation. Models of river valley projects.

Soils   —Specimens of soils. Models of areas depicting soil erosion and ways of checking it.

Improved Techniques, Implements. etc.

—Small models of tractors, harvesters and other agricultural implements. Diaramas depicting the Japanese method of rice culture and other techniques.

Animal Husbandry

—Models of various types of cattle in India. Diarama of a model cattle shed.

B. VILLAGE INSTITUTIONS AND SOCIAL EDUCATION

Diaramas depicting various aspects of village institutions. Displays correlating and analysing the various steps in some cottage industries. Models and diaramas of some projects executed under *shramdan*. Diaramas of model villages. Models of the development and growth of the mosquito. Certain models and mock-ups used in Family Planning Centres.

Classification of Three Dimensional Teaching Materials

Models: Recognizable three—dimensional representation of real things.
Objects: Real things which have been removed as units from their natural setting.

Specimens: Objects which are incomplete or which are representative of a group or class of similar objects.

Mock-Ups: Devices which are imitations of real things without involving similarity of appearance. The non-functioning part or parts that are unnecessary for understanding operational functions being omitted.

Diaramas: Three-dimensional displays that depict a scene or a situation. They incorporate miniature objects and backgrounds in perspective.

Miscellaneous: (a) *Puppets*:   Human figure with jointed limbs moved by means of strings or wires or fingures, designed to dramatize situation or actions.

         (b) *Mobile*:   A mobile is a system of correlated teaching materials of painted cut-outs from cardboard or consisting of solid models of both, hanging from a single source and balanced with the help of strings attached to a conical pattern of wires.

         (c) *Study Kits*:   A study kit is a box containing a variety of visual aids, artistically assembled and displayed pertaining to a single topic.

         (d) *Jump-up Picture Books*:   Pictorial story books or flip books with pages having outline of certain scenes in the story, cut out in a manner that makes the elements therein jump up when opened in order to create a three-dimensional effect.

6

The Use of Folk Media in Community Development— Folk Songs, Folk Drama, Puppets

Mass-production of audio-visual materials for social education and community development poses some very special problems. Unlike schools which have more or less similar curricular outlines, adult groups in different communities cannot possibly have any sort of syllabus for which audio-visual aids could be planned and produced by a centralized agency. Understandably, most problems in this field are purely local and production and distribution of audio-visual aids for use in these local programmes cannot be planned at the national or regional levels. In countries like India materials even for campaigns and projects that are admittedly of national significance are not easily and freely available. Again this paucity of materials cannot be remedied by import of materials from countries which are more fortunately placed. The material for community development produced in one country would not be of use in another: one, for reasons of the disability placed on it by script and language; and two, for social, cultural and occupational differences from place to place. Varieties in usage also occur. Foreign materials could be used only to give a sense of direction to the work that a community development worker may be doing.

What are known as folk media—folk songs, folk drama and puppets, are, on the other hand excellent aids that solve admirably all the problems that we have hinted above. They are available everywhere—for wherever there are folks, there are folk songs and other dramatic idioms expressive of the inner urges of those communities. Again, whereas some orientation of the social education and community development workers would be necessary to help them make use of these media for the ends of community development, they won't need any elaborate training as such. The worker and his clientele are already well-grounded in these media. Because they are the media belonging to the community itself they are most suitable socially and culturally. They are enjoyed, understood, assimilated, because they are a part of the actual life-pattern of the peoples with whom the C.D. workers are concerned.

These media are inexpensive too. Infact they cost next to nothing. But the idea of their being inexpensive cannot be carried too far. Penury and poverty are not always the reasons for the use of these or other inexpensive techniques.

In many social and educational situations they are in fact the only media which should be resorted to.

Folk songs do not need any elaborate introduction to the social education and community development workers in Indian villages. Nor is there any thing new about their use by these workers. In many states of India social education and community development workers are already making use of these songs for developmental programmes. Well known folk songs sung by the villagers at various happy occasions of their lives have been educationally oriented so that while the tone, rhythm and the social setting remain the same the contents change and become more significant and socially more useful. Five-Year Plan themes, new policies on agriculture and farming, land holdings, rural debt have been interpreted through the time honoured and universally loved idiom of these songs. Often these songs, wherever they have been so utilized by the community development workers have been composed by the participants. In many states in India the social education and C.D. workers have also been given some training to compose songs, tell stories, write plays and other simple dramatic features. The All India Radio, in their rural programmes make extensive use of folk songs to popularize Five-Year Plan and other progress themes.

Excellent work has been done in the field of folk drama in some C.D. Blocks in India. Village drama and its variations—mimes and shadow plays—have been extensively used. The shadow plays put up by social education personnel on themes connected with community development can be really involving, exciting and motivating. Their communication potential is great.

By shadow play is meant an arrangement whereby silhouettes of actors are thrown on a screen placed between the players and the audience. Colour and setting are introduced by projecting slides on the surface of the screen on the side of the audience. Shadow plays have many of the qualities of a movie show—they are performed in the dark so that complete attention is possible—and since only silhouettes are cast on the screen it is not necessary to have costumes of any considerable cost or merit. The stage setting, again requires next to nothing. In Bihar, in social education quite a good use has been made of the shadow plays. The technique is so simple that it can be perfected by any C.D. team interested in the medium.

A.K. Pickering records some very interesting experiences in the use of drama in African villages in his article 'Village Drama in Ghana.' The African experiences should be a source of inspiration to C.D. workers elsewhere. The plots of the dramas played in African villages are adapted from old mystery plays, fables and legends of the Ghanians in which the community has actually been brought up. They therefore understand them too well. No stage is built up for the actors; its only a clearing in the crowd and the raising of the curtain is a simple statement by the team leader—"This is the Headman's House", "This is a Rice Field" etc. Kerosene lamps provide the stage lighting. Very often a villager would grasp the drift of the play and join in to take part. The best results are obtained by discussing the action of the drama thoroughly, allocating the parts and leaving the actors free to place an individual interpretation of their roles. Teaching of

certain skills has also been woven into the plays when an actor starts a demonstration of a particular procedure or skill: this always involves keen attention.

Village drama in Ghana has been used in many different ways. Dramas so played have also helped in removing internecine disputes and bringing in harmony like the psychodrama and role playing in some schools. Obviously such use of drama in rural communities is inexpensive, socially more significant, and much more effective than a film which may be on the subject of their interest but has not been made for them.

As indicated earlier most C.D. workers can be trained to write their own simple dramas on themes of interest to their audiences. The following hints may prove helpful.

(A) In writing materials like this two things are needed—talent and skill. Talent of course, cannot be acquired but suitable skills can be developed by which good enough purposeful scripts for your dramas can be written. While writing a drama, keep the following in mind:—

1. Define the theme: What is your play designed to do ? Suppose the theme is 'Farmers should take proper care to store their grains.' Be sure you don't mix things up. Don't try to do too much in a play. One theme is enough. Your play should be designed to present an emotional situation and create thereby an awareness of the problem which in this case would be the need for spending on storing facilities.

2. Select location and atmosphere: The action of your play will have to take place in a particular place and atmosphere. In the case of the present example the atmosphere will have to be that of a village. The locale or place can be a village home where the farmer might be sitting after the day's work.

3. Choose your characters: Generally plays teach by setting an example by offering a helpful contrast. This particular situation should give a contrast between a farmer who has been wise to build his storing facilities and another who has not. This means for the time being two characters— A wise farmer and a farmer not so wise !

4. Pose the situation: The situation should be chosen with a view to commonality to the group you are approaching or working with. Take in this case a marriage which is not coming off because there have been losses due to bad storing facilities and there is no money. The farmer's wife can now be introduced to pose the situation and add to the climax. To make things more grave let it be the marriage of the farmer's daughter.

5. Climax and solution: Build a climax by presenting a situation which is impossible but such that is of the farmer's own making. This aspect should be emphasized for otherwise the idea of luck and destiny is likely to make its unwelcome appearance.

6. Introduce a character who can give a solution: In this case let him be the
    C.D. worker who can give good advice. and arrange for credit from the
    cooperative society both for the marriage and for building storing facili-
    ties for the next year.

It is good to give the various characters a flesh and blood identity and not let
them be mere units—'A farmer with a store', 'a farmer without a store'.   Build for

them a human background. Use simple words. Spoken dialect should be used. Don't shout, don't try to impress but write with restraint, humour and good taste. Teachers and social education workers attending short term training courses at the National Institute of Audio Visual Education have written good scripts for radio plays and village dramas after some days' training in treatment of various themes for dramatic presentation.

National Fundamental Education Centre one of the constituent units under National Council of Education Research and Training has brought out detailed bibliography of dramas and plays which could be used by Social Education and Community Development Workers in these programmes. This should be of interest to C.D. workers interested in this particular medium.

Puppets are another medium of considerable use and promise in the C.D. area. There are various types of puppets in use in India. They are essentially small figures of men and women typified through use of clothes and tools and are assigned different roles. There are generally two methods of operating these puppets— hand puppets and string puppets. Hand puppets are worn on hands like gloves and generally only two characters are cast in the play in which they are used. The string puppets are operated by strings tied to various moveable joints of the puppet's body. A puppet artist generally operates two string puppets and sometimes as many as eight characters are cast in a play.

The stage for a string puppet show is also not elaborate. Generally a charpai is improvised into a stage. In some states puppet players have been employed to work in the C.D. blocks. In other places the traditional vagrant puppet players have been provided with plays with purposeful themes and are requested to play on them before the village audiences. Some money is paid to them by the states for this service.

To crown all, puppets, village drama and folk songs make an inexhaustible treasure of aids for communicating ideas to the people.

Demonstrations, Exhibits and Field Trips

In the complex process of communication, especially with the adults, when some new and novel elements are added to age-old practices and experiences, it is necessary to bring in realism as much as possible. Demonstrations show how something is done. Exhibitions create interest with real objects and actual spots where some experiment or project is in operation. The training staff of the Community Development programme should harness all these basic media of developing purposeful experiences, which will enlist visibly spirited participation from the villagers in different activities.

Demonstrations make the instructor less dependent on words and they motivate the learners to action. In a demonstration different steps of a topic are analysed serially and the learner sees all the steps of a process. Demonstrations of how to bathe a baby, how to spray DDT, how to do contour farming, etc. establish easy and smooth communication between the instructor and the learner. They often lead to discussion and increased action and thus clarify different concepts.

Exhibits and displays are judiciously and artistically executed to portray an idea effectively or to tell a story vividly. Exhibits often show products, steps in a process, details of a programme or convey some information. Exhibits and exhibitions create a receptive atmosphere and develop a basic mental readiness on the part of the villagers to accept a project to be started in the village.

Demonstrations and exhibits correlate and combine many types of audio visual materials for their execution. They often make use of real objects and specimens, models, charts, posters, pictures and other graphic aids. Exhibits that consist of working models and make use of special lighting are more interesting, effective and instructive than the traditional displays of charts, objects and specimens.

Field trips, like any other teaching aid, have a definite purpose. They take the people to places of new projects and practices. They show the operation of a new implement or tool or create interest in the accomplishments in other villages. The villagers get a chance to see the actual operation as it is carried out, discuss its different aspects on the spot and thus develop an awareness of the problems at home. They will be provoked to action as they are convinced of the value of a project observed on the field trip. Field trips provide for an exchange of ideas and experiences and develop cooperation and interdependence among the villages. Careful planning of the different arrangements, facilities and provisions for the trip, ahead of time, is necessary if the trip is to be successful.

8

The Mass Media of Communication— Radio, Film, Television.
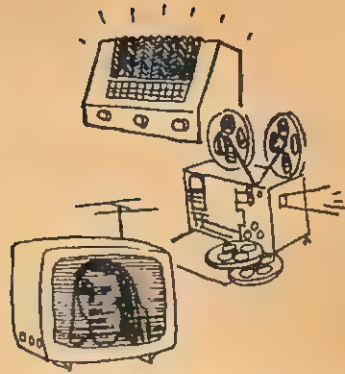
Perhaps the most prominent feature of the present century is the concern for the common man. International, national and regional programmes are being directed to the uplift of the 'under-dog' with a view to help him socially, culturally and economically. The problem is immense: the figures of the under-privileged are astronomical; the road to better living is both steep and long. There is neither any motivation for the under-developed to work for a better living, nor are there any time-honoured methods or channels of work for building up that motivation. And last but not the least it is difficult even to communicate with them : to make yourself understood.

The problem of communication with which we are primarily concerned in this brochure is a real one, and may be is the most important in any programme of community education and development. The masses that a community development worker has to deal with especially in developing countries like India are illiterate. They can't read the message. They would though, fortunately hear you and look at the things that you may have to show to them. This then is the first requirement for the tools that you would be employing in a Community Development programme. Again, we have to communicate with the masses with speed and if possible on a mass scale. All these requirements...visual and aural impact, speed and mass coverage..are combined in the mass media of communication.. Radio, Film and Television. The Radio, Film and Television have the power to reach large masses of peoples at the same time and they can multiply the teacher and the instructor a thousand-fold. They have also an emotional appeal when they speak directly to the hearts and the minds of the viewers without waiting for them to learn their alphabets and to read messages.

There are certain objections that are sometimes brought against the use of mass-media in community development and social education in developing countries and they range from the vaguely defined cultural incompatibilities to impossible financial expenditures involved in introducing such services in places where they do not already exist.

We may briefly deal with the financial objections, first. The finances required for setting up a radio net work, or a film or a TV service are no doubt huge. But almost in every case the developing countries are being assisted by the countries

more happily placed or by national or international agencies like Unesco, U.S.A.I.D Colombo Plan to set up such services. Again these services once set up are not very expensive in terms of utilization. It has been reckoned that the cost and coverage ratio in the case of a radio broadcast, a film or a TV broadcast is much less than the cost and coverage ratio in case of the more orthodox audio-visual aids.

Training of personnel is another important aspect, for the effective use of audio-visual aids requires trained workers. This means both an academic training sensitizing workers on the role and effective use of these media and the teaching of skills in the operation of projectors, radio and TV sets and other gadgets which are an inseparable part of these media. Here again countries that have done better are helping developing nations by way of communicating skills and know-how and fellowships and study tours are being arranged for the key personnel of developing countries through various programmes, national and international. Some developing countries, as for instance, India have built up their own facilities at National and regional levels.

Another oft-repeated objection against the mass-communication media is the lack of pupil-teacher or instructor-subject contact. Researchers have established that the radio set in the classroom or the TV picture being viewed in lecture hall have a 'presence' of their own. The emotional impact of a film is even more pronounced than that of the TV or the radio. Workers in the field of Community Development and school education have also devised follow-up activities for the groups they cover whereby a two-way communication between these media and their receivers is established.

To an extent it is true that the film or a tele-cast or a broadcast present standardized material *suitable for every group*. They do not take into view the specific background or achievements of a particular group. But this is for the worker to adjust the material to the level and needs of his audiences. The worker could certainly dilute the packet of information presented in a film or a broadcast if he thought it was much too saturated for his audiences. It is to the advantage of the mass communication media that the material presented in a Radio and TV broadcasts and in teaching films is handled by the very best of experts who are leaders in their fields. The productions are based on experiences provided by action research and they are able to give not only the best in terms of content but they also present the material in a way that is suited to most audiences being initiated.

The dangers of mass culture and of a hard civilization being brought about by the excessive use of mass-media are perhaps difficult to explain away. It cannot be denied that "Television, magazines, the radio, and almost all films teach people not to pay attention, for they learn to look without seeing, and to listen without hearing." Because most people let these media take care of their thoughts, their opinions, and their ideas, they pose an important and basic challenge to civilization. But the solution for this problem has to be found elsewhere. It is in a re-organiza-

tion of the whole pattern of our civilization and in creating a sense of social respon-
sibility among the makers of mass-media programmes.

It is a sad fact that in community education programmes very often the place
of an educationist is usurped by the gadgeteer in field work. Stress is sometimes
wrongly placed on the ability of a worker to operate a projector or work a tape
recorder rather than on his competence to handle an educational situation. This
is a very significant fact and has to be taken note of while building personnel
for a community development programme. A Community Development worker,
it must never be forgotten, is primarily a teacher. He has to be an educationist
first and other things later. It will be unfortunate if while trying to use the mass-
media aids in Community Development, we substituted the educator with the
gadgeteer, somebody who could operate a projector, or locate some defects in a
radio, or a TV set and merely expose you to a broadcast or a telecast. Entrusting
the whole programme of community education to the technician, the man who by
education and training is a mere operator, will be really dangerous and must be
avoided. Mass-media aids must be used creatively and there are more chances of
their being creatively used by an educationist.

Entries on the credit side of the mass-media of communication are many.
Let us begin with the Radio.

Radio is an excellent aid for social education and community development
and the disability of its being only verbal which is generally put on it is not after all such a serious disability. "It will help to understand and appreciate great value of the radio if we realize that the whole civilization was handed down to us by the word of the mouth. The only thing is that we have to make it a two-way communication."

In fact, radio is already greatly in use even in India in the service of social education and community develop-ment. Today more than 1,70,000 radio sets are working in the Indian villages and out of these more than 50,000 are of the community listening type. This should give a fair idea of the radio listening coverage in India.

A radio broadcast cuts across the barriers of literacy as well as the barriers of terrain.

For excellent results radio broadcasts have, however, both to be planned and

received properly.   Very often the broadcasting agency produces written and pictorial material as an integral part of the broadcast and this is distributed among the receiving audiences as preparation or follow-up material.   Sometimes the broadcast is tape-recorded by the Community Development worker for re-play.   "Since most countries, especially the developing countries may not have tape-recorders, it would perhaps be advisable to repeat from the radio station itself, every broadcast three or four times as has been done in an experimental broadcasting project in French West Africa (page 21, Fundamental and Adult Education Bulletin; Vol XI (1959) No-1).   The repetition, says the Bulletin, is perhaps a very important aspect of the use of radio in Fundamental Education and other programmes of Community Education.

The film is perhaps the most widely used mass-media aid in Social Education and Community Development.   In most places the film showing has indeed been made the pivot of all social educational activity.

Unfortunately, in India there are hardly any films specifically made for Community Development programmes. However, there is lot of film material being produced by the Films Division of the Ministry of Information and Broadcasting which can be used for Community Development programmes. The Films Division of the Govt. of India, it must be understood, was established by the Government with a view to producing documentary films that would interpret India—

past and present—to the Indian people and those abroad. It is also intended through these documentaries to create an awareness among the people of the Five-Year Plans of economic reconstruction.   Both these objectives form an integral part of the over-all programme of Community Development in India.   Again the medium of a documentary is ideally suited to social education and Community Development   work. It is said that 'the documentary is the social education film.' Its use of actual material creatively interpreted with a social bias makes it ideal for mass education.
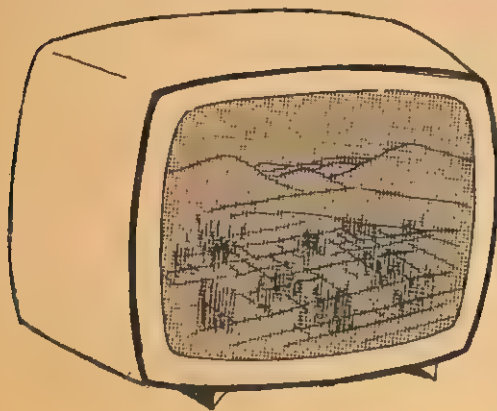
All Community Development workers should be aware of the rich fund for Community Development material available in the Films Division documentaries. The following will give an idea of their versatility:—

Subjects on which Films have been made

Agriculture	Farming	Persons and Events
Armed Forces	Art and Culture	Forestry
Handicrafts	Education	Cottage Industries
International Relations	Engineering	Food and Diet
Science	Citizenships	Technology
Housing and	Medicine	Health and Hygiene
Town Planning	Transport and	Five-Year Plans
Industry and Labour	Communication	Sports, Games, Festivals.

A list of titles which can be of use for developing films is as under—Cooperative Farming, Winged Scourge, Our Cattle Wealth, In Defence of Freedom, Folk Dances of India, Spirit of the Loom, Schooling a Sub-continent, Light in the Darkness, Milk for the Millions, Mission of Peace, Feminine Fashions, New Lands for Old, Our Constitution, Portrait of a Police Man, Women in White, Family Planning, Important People, Search for Shelter, Himalayan Holiday, Land of the Brahamaputra, Lacs from Lac, Our Flag, Maps We Live By, Tomorrow is Ours, India and the U.N., Money and Banking, Romance of Reading, Khajuraho, Unesco, Deserted Women, etc.

A reference may be made here to the rich treasures of the feature films which could be of immense use to the community development worker in India. There will not be much in the commercial cinema that a Community Development worker could find tailored to his needs but the film material that the Indian Social Education worker could select from is enough and as long as the Industry is making those 3000 films every year for the cinema houses on the commercial circuit there will surely be a dozen or more out of them that will suit his palate.


It is too early to talk of TV in India and it may take many years before a TV network is established in the country and special programmes for the Community Development worker are telecast. The only experiment known in India is that of the Ford Foundation Project and the results are still in the process of being evaluated.

Great care is necessary in the use of mass media like the radio, film and the TV. With all their advantages, they are, if left alone, rather passive media, as compared to the traditional media that involve the active participation of the audiences. This passivity can be set off to a very large extent by the organization of viewing groups or discussion groups after film or television viewing on receiving radio broadcasts. The Canadian and Australian experiences in this field are well known and should be of immense value to those interested.

9

Evaluation of
Audio-Visual
Materials
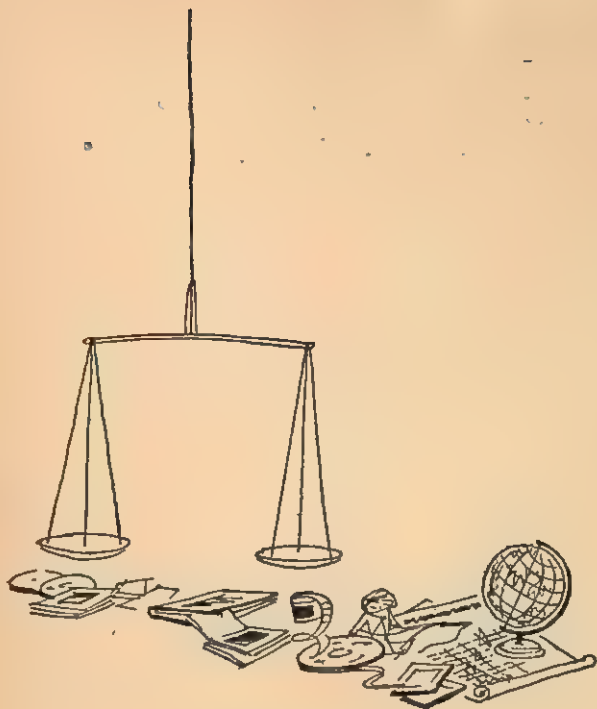
Evaluation is a concept that is still relatively new to the Community Development programme in India. It is a comprehensive concept that includes appraisal of the participants and the leadership staff. It lays emphasis upon broad personality changes and major objectives of the programme. These include, not only, subject-matter achievement, but also, attitudes, interests, ideals, ways of thinking, work habits and personal and social adaptability of villagers and workers involved in the community development programme. Its methods cover a wide range, from observation, interviews and testing to elaborate research techniques.

The evaluative process in community development is a dynamic, built-in process that provides a regular feed-back of data about individual and group behaviour. Feed-back is a continuous flow of information about the reactions, observations and adjustments of the participants in the complex phenomenon of communication in social education. For effective communication and efficient conduct of the activities, it is essential for the professional staff to know how far and how much of their messages are reaching the masses. For a dynamic reorganisation and reorientation of the techniques of communication, it is of basic importance to evaluate the materials that are prepared and utilized in community development programme. Since in many cases, the visual materials tried and developed in classrooms are transplanted in community situations, it is all the more essential for us to be cautious and objectively calculative in their application. We have got to adapt, and not adopt, these audio-visual aids in rural situation. The frame-work of evaluation will provide the proper direction and guidance.

The basic outcomes of the social education programme are knowledges, skills, concepts and understandings, applications, attitudes and interests. It is important to assess the role and contribution of the audio visual materials in developing these qualities to the extent they are measurable. The quantitative aspects of evaluation are more easily amenable to measurement than the qualitative ones. So it is easy to assess the development of factual information in the form of knowledge acquired.

In order to estimate the efficacy of a particular visual aid, analyse the concepts that you propose to communicate through the visual aid. Make a list of some basic statements that result from these concepts. Now interview the different members of the group with whom you propose to use the visual aid. Ask them questions related to these statements in order to fathom the present status of their knowledge about these concepts. Divide this group into two sub-groups for the purpose of evaluating the effectiveness of a particular visual aid. Present the information with the help of visual aids to one sub-group, and adopt the traditional lecture method in communicating the same quota of factual information to the other group. Again by observing and asking questions mostly leading to factual information assess the improvement in learning of the two different sub-groups By a comparison of the results, in the form of growth of knowledge and information you can assess the contribution of visual aids. Such an assessment has to be a periodic one spread over long periods of time in which the visual aids are to be used judiciously and the concepts that they facilitate to develop are to be noted and analysed in order to measure the growth of factual data.

It is more important to observe and evaluate the social change in the form of desired orientations of attitudes and interests. Evaluation in community development represents an extension and refinement of the day-to-day activities. Applied to the use of audio-visual aids, the evaluation process assesses the degree to which objectives are being achieved. It presents a comparison of actual conditions with desirable conditions.

Audio-Visual Bibliography and Resource List for Community Development Workers

INTRODUCTION

Unfortunately, there is not much audio-visual material—films, filmstrips, models, charts, etc., specially designed and produced for use in Community Development programmes in India, though a beginning has been made in this direction: in the area of film materials, notably by the Films Division of the Ministry of Information and Broadcasting; and in the field of non-projected materials by many private producers that we are going to enlist below. It doesn't however, mean that there is none or little that a Community Development worker can draw upon. Lot of material is available which could be improvised by the Community Development worker for use in his programmes may be it was not originally produced with that end in view. In the field of Community Development, as in school education, the teacher or the instructor has to make an imaginative use of whatever material is available to him: it may be publicity material, it may be a propaganda documentary; it may be—as for instance the feature film—material produced for entertainment; and it may be materials produced by similar Community Development and school education organizations abroad.

The following list of sources of audio-visual material for use in Community Development would be helpful to workers. Both the Producers and the Agencies offering loan services have been listed.

Film Materials

The Central Film Library,
National Institute of Audio-Visual Education,
Indraprastha Estate, Ring Road,
New Delhi.

The Films Division,
Ministry of Information and Broadcasting,
Government of India,
24-Peddar Road,
Bombay-26.

Officer-in-Charge, Film Library,
Ministry of Community Development and
Co-operation,
Krishi Bhawan, New Delhi.

Film Library,
Central Health Education Bureau,
Mata Sundri Road,
(Rouse Avenue),
New Delhi.

Film Libraries of the following State Governments—

1. Andhra
2. Assam
3. Bihar
4. Bombay
5. Himachal Pradesh
6. Jammu and Kashmir

7. Kerala
8. Madras
9. Manipur
10. Mysore
11. Orissa
12. Punjab
13. Rajasthan
14. Tripura
15. Uttar Pradesh
16. West Bengal

Sovexport Film Ltd.,
Bakhtavar,
163-163-A, Lower Colaba Road,
Bombay-5.

United States Information Service,
Curzon Road,
New Delhi. (Also at Calcutta, Bombay,
Madras).

Film Librarian,
Australian High Commission,
Connaught Place,
New Delhi.

National Film Board of Canada,
Asian Office,
13-Golflink Road,
New Delhi-3.

Film Library,
The British Council,
Bombay, Calcutta, Madras, New Delhi.

United Nations Information Centre,
(For United Nations Board Films),
New Delhi.

Children Film Society,
Sapru House,
Post-Box-213,
New Delhi-1.

Films of India,
Kitab Mahal, 190-Hornby Road,
Bombay-1.

Ama Private Ltd.,
Plaza Building,
New Delhi.

Burmah Shell House,
Post Box No. 7,
New Delhi-1.

Universal Educational Films,

Post Box-567,
3-A, Asaf Ali Road,
New Delhi.

National Information and Education Films,
Tullock Road, Apollo Building,
Bombay.

Filmstrips Materials

A1 Mervyn Studios Ltd.,
Lucky Mansion, 79-Ghoga Street,
Fort, Bombay.

National Education and Information Films,
National House, Tullock Road,
Apollo Bunder,
Bombay.

Universal Educational Films,
3-A, Asaf Ali Road,
Post Box No. 567,
New Delhi.

Educational Films of India,
Hornby Road,
Bombay.

Ama Private Ltd.,
Plaza Building,
New Delhi.

Graphic Material

Directorate of Advertising and Visual Publicity,
Curzon Road Hutments,
New Delhi.

National Institute of Audio-Visual Education,
Indraprastha Estate,
Ring Road,
New Delhi.

Indian Council of Agricultural Research,
Krishi Bhawan,
New Delhi.

Directorate of Tourism,
Ministry of Transport and Communication,
New Delhi.

(And the Various Tourist Offices in India)
Health Education Bureau,
Rouse Avenue,
New Delhi.

Ministry of Community Development,
Krishi Bhawan,
New Delhi.

Public Relations Departments,
All State Governments.

Private Producers/Dealers of Charts, Posters, and Educational Materials

(This is only a partial list, not conclusive. New sources are also growing)

Pustak Mandir,
Chawri Bazar,
Delhi.

Vidya Chitra Prakashan,
Ansari Road, Darya Ganj,
Delhi.

Orient Longmans Ltd.,
Asaf Ali Road,
New Delhi.

Prem Educational Stores,
Karol Bagh,
New Delhi.

Gemini Publications,
Karol Bagh,
New Delhi.

India Publication House,
Kardar Chamber, Sion,
Bombay-22.

Blackie and Sons,
Opp. G.P.O.,
Bombay.

Oriental Photo House,
Jerbay, Opp. Byculla Station,
Bombay.

Sashi Bhushan,
Chattopadhya and Sons,
8-Dixon Lane,
Calcutta.

Hobby Centre,
Mount Road,
Madras-2.

VILLAGE PANCHAYAT HOUSE-CUM-LIBRARY; Rs. 105/-; For Extension, Community Development and Social Education groups; Made as per designs approved by the Central Ministry of Works, Housing and Supply; Ondez India.

PRIMARY SCHOOL; Rs. 75/-; For Social Education and Community Development and other Community groups; Ondez India.

CORRECT METHOD OF PLANTING TREES; Rs. 20/-; For Extension education groups; Ondez India.

SOIL CONSERVATION; Rs. 60/-; For Extension Education groups; Ondez India.

RAT PROOF GODOWN; Rs. 30/-; For Extension Education groups; Ondez India.

IMPROVED CULTIVATOR; Rs. 15/-; For Extension Education groups; Ondez India.

CATTLE SHED; Rs. 36/; For Extension Education groups; Ondez India.

Slides and Filmstrips

MALARIA (SET OF 30 SLIDES): Discusses its sources, effects, prevention and cure; Teaching notes in English, Hindi, Bengali, Urdu, Assamese; Calcutta Pure Drug Co., 2-Cooper Lane (Mission Row Extension), Calcutta-1.

COMMUNITY HEALTH (SET OF 20 SLIDES): To build health consciousness among the Communities; Calcutta Pure Drug Co., Calcutta-1.

MATERNITY AND CHILD WELFARE (SET OF 67 SLIDES): For Community and Social Education Programmes especially among women; Calcutta Pure Drug Co., Calcutta-1.

MOUTH HYGIENE (SET OF 40 SLIDES): Both for children and adult groups in Health Education programmes; Calcutta Pure Drug Co., Calcutta-1.

FUNDAMENTAL RIGHTS OF INDIAN CITIZENSHIP; ILLUSTRATED PICTORIALLY; Orient Educational Stores.

NATIONAL RECONSTRUCTION OF INDIA SERIES (GROW MORE FOOD, POWER PROJECTS, IMPROVED IMPLEMENTS, CONSOLIDATION OF HOLDINGS, COOPERATIVE FARMING ETC); Rs. 7/50 each; Orient Educational Stores.

U.N.O. AND INDIA; Rs. 7/50; For advance social education groups in certain areas; Orient Educational Stores.

OUR DUTIES (TOWARDS OURSELVES, TOWARDS OUR HOME AND FAMILY, TOWARDS OUR CITY AND VILLAGE, TOWARDS OUR GOVERNMENT); Rs. 3/- each; For Citizenship Education Groups; Orient Educational Stores.

VILLAGE UP-LIFT (SET OF 2 CHARTS IN 20" × 30") AVAILABLE IN HINDI; Rs. 9/- for the set; Analyses social and economic drawbacks in our society, and suggests remedies. Orient Educational Stores.

COMMUNITY PROJECTS (FRUITS OF COMMUNITY

PROJECTS, AIMS AND OBJECTIVES OF COMMUNITY PROJECTS); Rs. 7/- for the set
Orient Educational Stores.

SILAI CHARTS (A SET OF 11 CHARTS IN 20″ × 30″) HINDI; Rs. 35/-; Explains cutting and stitching of clothes and garments; For extension work with women groups. Orient Educational Stores.

CULTIVATION CHARTS ON VEGETABLES (like Goard, Cauliflower, Tomato, Cucumber, Ton, Kachalu (Colocossia), Brinjal, Lady Finger etc.) Rs. 3/- each; For Kitchen gardening programmes in Extension and Community Development; Orient Educational Stores.

MOTHER CRAFT AND CHILD WELFARE (SET OF 10 CHARTS); Rs. 3/- each; For use in home science extension work in Community Development; Orient Educational Stores.

Models

SMOKELESS KITCHEN; Rs. 40/-; For Community Development and Social Education groups; Ondez India.

GRAIN STORE; Rs. 40/-; For Community Development and Social Education groups; Made as per designs approved by the Central Ministry of Works and Housing, Ondez India.

AGRICULTURAL MAP OF INDIA; 30″ × 40″; Rs. 40/-; For literacy classes, Extension Education Groups etc; Ondez India.

PROGRESS OF FIRST FIVE-YEAR PLAN; 30″ × 40″; Rs. 10/-; For all Community Development and Social Education Groups; Ondez India.

PROGRESS OF SECOND FIVE-YEAR PLAN;

30″ × 40″; Rs. 10/-; For all Community Development and Social Education Groups; Ondez India.

EVOLUTION OF OUR NATIONAL ANTHEM; 20″ × 30″; Rs. 6/-; For all Community Development and Social Education Groups; Ondez India.

FISHES OF INDIA; 30″ × 40″; HINDI AND ENGLISH; Rs. 10/-; For Extension Groups; Ondez India.

ALPHABET CHARTS (HINDI, URDU, ENGLISH, TAMIL, TELUGU, GUJERATI, MARATHI); 20″ × 30″; Rs. 4/- each; for Literacy groups; Ondez India.

PLAGUE AND HOW TO PREVENT IT; CHOLERA AND HOW TO PREVENT IT; SMALL POX AND HOW TO PREVENT IT; T.B. AND HOW TO PREVENT IT; FAMILY PLANNING CHART; CLEANING OF UTENSILS FROM INFECTED WATER AND EARTH IS HARMFUL; BUILD A SOAKAGE PIT; HEALTH AND FITNESS BRING COURAGE AND CHEERFULNESS (A SET OF 9 CHARTS IN ENGLISH AND HINDI); SIZE 20″ × 30″; Price Rs. 4/- each; Suitable for Health Education Programmes; Ondez India.

PERSONAL HYGIENE; 22″ × 36″; FOR ADULT EDUCATION AND HEALTH EDUCATION PROGRAMME; price Rs. 4/50; Mysore Industrial Concerns, New Municipal Buildings, Dhanvanthri Road, Mysore.

BHARAT KE NAV-NIRMAN MANDIR (NEW PILGRIMAGES OF INDIA); 30″ × 40″; ENGLISH AND HINDI; price Rs. 8/-; For encouraging Community participation in Five-Year Plans, Orient Educational Stores, H.O.7/33-Daryaganj, Delhi.

PART B

In this section we are including a sample list of audio-visual materials like charts and posters, models, slides and filmstrips and films which can be of use to the community development workers. The list as indicated above is only a sample list and is by no means exhaustive. It is, however, significant for two reasons: One, it gives a Community Development worker an idea about the type of material which is being produced and distributed and he can be enthused to find more; two, the material included in this list is all available in India from distributors and producers of such material. The films listed are all available from the Central Film Library, National Institute of Audio-Visual Education, Indraprastha Estate, Ring Road, New Delhi; the libraries of the British Information Service and the United States Information Service.

It may be said once again that there are many more films available in these libraries which can be integrated with any Community Education programme.

Charts

CULTURAL MAP OF INDIA; 30″ × 40″; Rs. 10/-; For literacy classes or other interested Community Development groups; Ondez India (Private) Ltd., 144-Modi Street, Post Box No. 1450, Bombay-1 (Branch Offices at Bangalore and Madras.)

List of Model Manufacturers

N.C. Kausik,
Model Basti,
New Delhi.

Krishna Model Works,
Najafgarh Road,
New Delhi-15.

Surinder Navin and Co.,
Bombay.

Hargolal and Sons,
Ambala Cantt.

Oriental Photo House,
Opp. Gloria Church,
Byculla,
Bombay.

List of Publishers of Picture Post Cards

Asia Press,
Delhi-7.

Jay Bee and Co.,
2-Darya Ganj,
Delhi.

Delite Tourist Publications,
Chandni Chowk,
Delhi.

A. Ganny and Co.,
Prince of Wales,
Seamans' Club, Nicol Road,
Bombay-1.

Educational Visual Aids,
Museum, Dayal Bagh,
New Delhi.

The Director,
Survey of India,
Dehra Dun. (U.P.)

Sarvodaya Prakashan,
Chawri Bazar,
Delhi.

Orient Educational Stores,
Darya Ganj,
Delhi.

U.P. Malhotra and Co.,
Karol Bagh,
New Delhi.

Cliffton and Co.,
Karol Bagh,
New Delhi.

Dutta and Co.,
Karol Bagh,
New Delhi.

Macmillan and Co.,
Dadabhai Naoroji Road,
Bombay.

Oxford University Press,
Apollo Bunder,
Bombay.

Taraporevala and Sons,
188-Dadabhai Naoroji Road,
Fort, Bombay.

Ondez (India.)
144-Modi Street,
P.B. 1450,
Fort, Bombay.

Chandi Charan Dass and Co.,
150-Dharamtala Street,
Calcutta.

Kacker and Co.,
Chite Dur,
Agra.

Veena Scientific House,
180-Budhwar Peth,
Poona-2.

Educational and Scientific Equipments (P) Ltd.,
National House,
Apollo Bunder,
Bombay.

Kaybee School Aids Mfg. Co.,
12-Gunbow Street,
Fort, Bombay-1.

IMPROVED DAIRY PRACTICES (SET OF 30 SLIDES); Community Development groups interested. n animal husbandry and dairy farming; Calcutta Pure Drug Co., Calcutta-1.

CO-OPERATION (SET OF 30 SLIDES); For both village and urban Community Development and Social Education Groups; Calcutta Pure Drug Co., Calcutta-1.

ADULT EDUCATION (SET OF 36 SLIDES); Promotional material for adult education work; Calcutta Pure Drug Co., Calcutta-1.

CITIZENSHIP (SET OF 30 SLIDES); For Adult Education groups in rural and urban areas; Calcutta Pure Drug Co., Calcutta-1.

PLANT PESTS AND DISEASES (SET OF 30 SLIDES); For use in extension education programmes; Calcutta Pure Drug Co., Calcutta-1.

RAMAYANA (SET OF 64 SLIDES); The story of the Ramayana for all groups; Calcutta Pure Drug Co., Calcutta-1.

FAMILY PLANNING (SET OF 35 SLIDES); Promotional material for family planning programmes; Calcutta Pure Drug Co., Calcutta-1.

SOCIAL EDUCATION (SET OF 30 SLIDES); For Social Education workers as well as the general Community; Calcutta Pure Drug Co., Calcutta-1.

Films

COTTON THE CO-OPERATIVE WAY; (10 MINS.) U.S.I.S. Library; Explains the functions of cotton cooperative in the USA.

LIVESTOCK CO-OPERATIVES IN ACTION (15 MINS.) Colour; U.S.I.S. Library; Shows the services of livestock marketing Co-operatives.

FEEDING FARM ANIMALS (19 MINS.); U.S.I.S. Library; Shows the basic principles of feeding farm animals.

MORE MILK (11 MINS.); U.S.I.S. Library; Presents the need for increased milk production.

EROSION (5 MINS.); U.S.I.S. Library; Bad effects of erosion and methods of conservation are depicted.

ADULT EDUCATION (22 MINS.); U.S. Govt. Film; Explains the benefits derived by adults attending adult education activities.

HOW TO CONDUCT MEETINGS (20 MINS.); U.S. Govt. Film; Shows the proper procedures of parliamentary law to be followed while conducting meetings; Suitable for social education workers.

THE RURAL CO-OPERATIVE (20 MINS.); U.S. Govt. Film; Gives the story of a rural co-operative.

SMALL TOWN LIBRARY (10 MINS.); U.S. Govt. Film; explains the operation of public library which is serving the Community effectively.

THE SOCIAL WORKER (26 MINS.); U.S. Govt. Film; Suitable for women groups and home science extension work.

PERSONAL CLEANLINESS (5 MINS.); U.S. Govt. Film; Animated cartoon in which Mac. Gillicuddy refuses to bathe and suffers the ignomity of being bathed in a native kettle.

USE YOUR HEAD (6 MINS.); U.S. Govt. Film; Animated Cartoon in which Mac. Gillicuddy spreads dysentry by his refusal to use the latrine.

SAMPLING AND TESTING DRINKING WATER (8 MINS.); U.S. Govt. Film; Presents instructions to be followed by sanitarians in the sampling of drinking water; Health Education Programmes.

FLY CONTROL THROUGH BASIC SANITATION (9 MINS.); U.S. Govt. Film; For Health Education Programmes.

RAT PROOFING (18 MINS.); U.S. Govt. Film; Explains the methods and materials to be used in the rat proofing of buildings and stores. Agricultural extension programmes.

KILLING FARM RATS (15 MINS.); B.I.S.; Portrays methods of killing rats on a large farm.

WINGED SCOURGE (11 MINS.); D.F.I. (Reference is made here to the catalogue of films of the Films Division of the Ministry of Information and Broadcasting, 24-Peddar Road, Bombay-12.) A film about locust control.

FOOD FACTS (11 MINS); D.F.I. A comprehensive survey of the food problem in India.

SOIL FOR TOMORROW (20 MINS.); National Film Board of Canada, For Soil Conservation Teams, Agricultural Institutes and adult groups.

IRRIGATION FARMING (11 MINS.); Encyclopaedia Britannica Films; For adult groups interested in studying farming methods elsewhere.

NOTE:—All the films listed here are suitable for use in the Community Development programmes, for they have

been produced primarily to interpret India to the Indian peoples and to create in them an awareness of Government's developmental programmes. This list includes only a random selection of these films.

WHITE MANURE (11 MINS.); D.F.I.; The story of Sindri, the Largest Chemical fertilizer factory in Asia. Agricultural extension work.

CEREAL SEED DISINFECTION (12 MINS.); British Information Service; A film on the prevention of seed borne diseases like brent, snurt, and stripe; For Agricultural extension work.

VEGETABLE INSECTS (22 MINS.); National Film Board of Canada; The types of pests in a vegetable garden and how they can be eliminated.

POTATO GROWING (19 MINS.); British Information Service; Production of potatoes on a commercial scale using modern machinery.

CO-OPERATIVE FARMING (11 MINS.); D.F.I.; A film on the possibilities and advantages of co-operative farming.

FARM AND CITY (8 MINS.); U.S. Department of Agriculture; Shows the economic interdependence of the farm and the city. Adult groups in social education.

CLOTHING FOR CHILDREN (10 MINS) coronet; Teaches general principles for selecting and preparing clothes for children of all climates. Home science extension work.

KNOW YOUR BABY (11 MINS.); National Film Board of Canada; Describes approved methods of psychological care of the new born infant. Home science extension.

HOME NURSING (11 MINS.); Encyclopaedia Britannica Films; Hints for taking care of the patient at home. Home science extension work.

FITNESS IS A FAMILY AFFAIR (16 MINS.); National Films Board of Canada; A film on how through co-operation living is enriched.

HOW PLANTS AND ANIMALS CAUSE DISEASE (14 MINS.); Bray Studio. For schools and adult groups.

ENVIRONMENTAL SANITATION (8 MINS.); Institute of Inter-American Affairs. Discusses the sanitary facilities and practices necessary to protect health and lives of the community.

DEMOCRACY (11 MINS.); Encyclopaedia Britannica Films. Describes the characteristics and working of a Democracy. Social Education Groups.

PLANNED PARENTHOOD (9 MINS.); D.F.I.; Advocates planned parenthood and its contribution to national development.

FACTS ABOUT FISH (9 MINS.); G.B. Instructional Ltd.; A study of various types of fish and the commercial possibilities of fishing.

OUR CONSTITUTION (13 MINS.); D.F.L.; Describes the various features of India's democratic Constitution. For all groups.

LIBRARY ON WHEELS (14 MINS.); National Film Board of Canada; An inspiring film on how some communities pooled their resources to solve the problems of bringing books to people in scattered farming areas.

ROAD TO BOOKS (17 MINS.); UNESCO; Describes the functioning of facilities approved by a modern Mobile Library; For Adult Education workers.

STERILITY IN DAIRY CATTLE (20 MINS.); Imperial Chemical Industries; The causes and remedies for sterility.

POULTRY ON THE FARM (11 MINS.); Encyclopaedia Britainnica Films; Provides an elementary study of the characteristics and habits of chicken, ducks and geese etc.

CAREERS AND CRADLES (11 MINS.); National Film Board of Canada; A review of how, since the turn of the century, Canadian women have achieved a revolutionary change in status. For women adult groups.

The following is a list of books and journals on Audio-Visual Education which can be used by the Community Development workers.

Books

EDGAR DALE, AUDIO-VISUAL METHODS IN TEACHING (Revised Edition). The Dryden Press, New York.

WITTICH and SCHULLER, AUDIO-VISUAL MATERIALS (SECOND EDITION), 1957. Harper Brothers, New York.

JAMES KINDER, AUDIO-VISUAL MATE-

RIALS AND TECHNIQUES. American Book Company, New York.

MCKOWN and ROBERTS, AUDIO-VISUAL AIDS TO INSTRUCTION; 1949. McGraw Hill Book Co., Inc.

WEAVER BOLLINGER, VISUAL AIDS—THEIR CONSTRUCTION AND USE; 1950. D-Van Nostrand Co., New York.

MAYERS, SOCIOLOGY OF FILM; 1957. Faber and Faber, London.

Journals

SIGHT AND SOUND; PUBLISHED BY THE BRITISH FILM INSTITUTE, 164—Shafesbury Avenue, London, W.C. 2;

MONTHLY: Annual subscription 15 shillings.

VISUAL EDUCATION; PUBLISHED BY THE NATIONAL COMMITTEE FOR VISUAL AIDS IN EDUCATION; 33 Queen Anne Street, London W. 1.

MONTHLY; Annual Subscription 14 shillings.

EDUCATIONAL SCREEN AND AUDIO-VISUAL GUIDE; PUBLISHED FROM 2000-Lincoln Park West Building, Chicago-14, Illinois.

MONTHLY; Annual subscription 5 Dollars.

TEACHING TOOLS; Ven H-Den Publishing Co., 6327-Santa Morica Blvd, Los Angeles 38, California.

QUARTERLY; Annual Subscription 3 dollars.

AUDIO-VISUAL INSTRUCTION; PUBLISHED BY THE DEPARTMENT OF AUDIO-VISUAL INSTRUCTION, N.E.A; Published monthly except July and August, from 1201, 16th Street N.W. Washington-6, D.C., single copy 50 cents.

Annual Subscription 4 dollars.

AUDIO-VISUAL EDUCATION; NATIONAL INSTITUTE OF AUDIO-VISUAL EDUCATION. Indraprastha Estate, Ring Road, New Delhi. QUARTERLY; Single copy Rs. 1/40 nP. only.

Supplementary Books

COMMUNICATION AND SOCIAL ACTION; The annals of the American Academy of Political and Social Science, Philadelphia; Deals with democracy and Audio-Visual Material and Techniques.

CHENCHES KEGEL and MARTIN STEVENS,

COMMUNICATION: PRINCIPLES and PRACTICE. Wardsworth Publishing Company, Inc. 431-Clay Street, San Francisco, California.

This book analyses some of the basic communication, skills and explains the communication process and the dynamics of language in details.

BARNLAND and HARIMAN, THE DYNAMICS OF DISCUSSION. Hongton Mifton Company, 21-Part Street, Boston, Massachusetts. The text consists of a broad, realistic treatment of discussion in all kinds of social situations.

WALDO S. LANCHESTER, HAND PUPPETS AND STRING PUPPETS. Charles A. Bannett Co., Inc. 237-N, Munroe Street Perria, Illinois.

Gives suggestions for making of glove, wood and string puppets.

RALPH O. NAFIZGER, DAVID MANNING WHITE, INTRODUCTION TO MASS COMMUNICATION RESEARCH Louisiana State University Press, Baton Range, Louisiana.

Provides ample references for continued study of the communication, content analysis, media channels and response to media content.

CHARLES R. WRIGHT, MASS COMMUNICATION. Alfred A. Knoff Inc. 501, Madison Avenue, New York-22.

This book deals with the sociology of the audience, cultural contents of mass communication and the social effects of mass communication.

NATIONAL EDUCATION ASSOCIATION, MASS COMMUNICATION AND EDUCATION. National Education Association, 1201-Sixtenth Street N.W. Washington D.C.

It is intended to serve as a guide to the educator in his thinking about, and study of, the field of mass communication.

NATIONAL SOCIETIES FOR THE STUDY OF EDUCATION, MASS MEDIA AND EDUCATION. The University of Chicago Press, 5750-Ellis Avenue, Chicago-37, Illinois.

Evaluation of the uses of mass media in relation to the generally accepted standards of democratic procedures.

COLIN CHERRY, ON HUMAN COMMUNICATION: A REVIEW, A SURVEY AND A CRITICISM. John Willy and Sons, Inc. 440-Park Avenue South, New York-16, N.Y.

Consists of a series of clearly written essays on the relations between diverse studies of communication.

J.J. BIEGELEISEN, MAX ARTHUS COHN, SILK-SCREEN TECHNIQUES, Dover Publications, Inc. 920-Broadway, New York-10.

Gives general and useful techniques with respect to stencils

L. HARRY STRUGS AND J. R. KIDD, LOOK, LISTEN, HEAR. Association Press, New York.

This is a handy manual on the use of audiovisual materials in informal education.

List of Dealers of Silk-screen Materials in India

M/s Kodak Limited,
P.O. Box 343
Kodak House,
Dr. Dadabhai Naoroji Road,
Bombay-1.

For photographic silk-screen materials

M/s Rainbow Inks,
Survodya Mills Compound,
Tardeo,
Bombay-4.

For silk-screen printing inks.

M/s J.B.A. Inks Private Ltd.,
Advani Chambers,
Pherozeshah Mehta Road,
Bombay-1.

For silk-screen printing inks.

M/s Lipi Designers,
1c/17 Rohtak Road,
New Delhi-5.

For silk-screen printing and all other materials for screen printing.

M/s Ravel Pte. Limited,
185, Princess Street,
Bombay-2.

For all silk-screen materials.

M/s Coates of India Pte. Ltd.,
3, Canal East Road,
Ultadanga,
Calcutta-4.

For silk-screen and printing inks.

M/s Chavannes and Co. Pte. Ltd.,
P.B. 552, Mercantile Chambers,
Graham Road,
Ballard Estate,
Bombay-1.

For silk-bolting cloth (imported)

M/s Ram Lall Kapur and Sons,
Nai Sarak,
Delhi.

For all varieties of silk-screen inks.

N.C.E.R.T. PUBLICATIONS

JUST RELEASED

Displays and Exhibits for National Emergency

by S.L. Ahluwalia

Pages 28

Price 90 nP

A profusely illustrated manual that discusses various aspects of arranging displays in schools. A major part of it is devoted to descriptive details of display on the Himalayas. A very useful guide to the secondary school teachers and students and audio-visual workers.

Effective Use of Display Material in Schools (Reprint)

by H.S. Bhola

Pages 46

Price 55nP

A monograph that describes how a display board can become an indispensible medium of communication in schools. With the help of designs, it describes how pictorial and other materials can be utilized attractively and with ingenuity by teachers in and outside the classroom.

Film as an Art and Film Appreciation

by Marie Seton

Pages 111

Price Rs. 1.25 nP

This is the follow-up of the earlier monograph by Miss Seton. In this part some more practical aspects of film appreciation have been dealt with.

Learning Process—N.I.E. Series for Teachers

by Sunitee Dutt

Pages 45

Price 60nP

Besides discussing learning process from the teacher's point of view, the author emphasizes the need of evaluating the outcomes of learning and keeping the learner informed of the results. The pamphlet will be of use to parents, teachers and administrators interested in the learning process.

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Copies available from:

Chief Publication Officer

NATIONAL COUNCIL OF EDUCATIONAL RESEARCH & TRAINING
PUBLICATION UNIT, 114, SUNDER NAGAR, NEW DELHI-11